University of Alberta
Department of Music

An eclectic series of four concerts involving a variety of performance media in which faculty composers, performers, students and friends combine to present an attractive package of solos and ensembles.

8:00 p.m.
Convocation Hall
Old Arts Building
University of Alberta

Free Admission

Design: Cindy Bouwers

ENCOUNTERS

Program One
October 5, 1985

This program celebrates the 300th anniversary of Scarlatti's birth and the 400th anniversary of the birth of Schütz.

Domenico Scarlatti
Sonatas

During the last 35 years of his life, Domenico Scarlatti wrote hundreds of movements in binary form, each simply entitled "sonata". These raised what Scarlatti himself called "an ingenious jesting with art" into a uniquely wide-ranging and original corpus of music.
Pianist: *Robert A. Stangeland.*

Alfred Fisher
Small Worlds:
Music for String Trio

This work was written for the meeting of the International Suzuki Association held in Edmonton last summer. It is a succinct and formally tense work based on a model of cohesiveness drawn from the cosmology of the Qabala.
Performers: *Norman Nelson, Michael Bowie, Colin Ryan.*

Heinrich Schütz
Vocal Selections

Heinrich Schütz's surviving output, comprising some 500 works, is almost exclusively sacred. Not only do few secular works by him survive, no instrumental music by him is known, not even organ music, though his skill as an organist was often acclaimed.
Performers: *The University of Alberta Madrigal Singers*
Conductor: *Leonard Ratzlaff*

Program Two
November 3, 1985

Hugo Wolf
Songs

Wolf's mature songs were, above all, original. All the contemporary critiques had the word "new" in their titles — new springtime, new life, new songs.
Performers: *Harold Wiens, Ernesto Lejano.*

George Crumb
Vox Balaenae

George Crumb's later works, such as Vox Balaenae (Voice of the Whale), feature prominent theatrical elements: directed movement, vocalization and the use of masks by instrumentalists, and danced interludes.
Performers: *Jonathan Bayley, Mark Eeles, Alfred Fisher.*

Franz Schubert
Octet for Wind and Strings in F

One of three chamber works composed in February and March of 1824, the Octet for Wind and Strings in F was virtually unrecognized until the 1860's — some thirty years after Schubert's death.
Performers: *Norman Nelson, Michael Bowie, Colin Ryan, Jan Urke, Dennis Prime, William Harrison, Kay McCallister.*

Program Three
January 18, 1986

Johannes Brahms
Trio in E-flat for Horn

The *Adagio mesto* of the Horn Trio op. 40, composed in December of 1865, incorporates a quotation of the folksong *Dort in den Weiden steht ein Haus* commemorating the composer's mother who had died in January of that year.
Performers: *Kay McCallister, Norman Nelson, Janet Scott-Hoyt.*

Arnold Schönberg
Pierrot Lunaire

Composed in 1912, *Pierrot Lunaire* presents human activity as a shadow play in which menace and absurdity are on a level.
Performers: *Elsie Hepburn, Maureen Crotty, John Mahon, Norman Nelson, Mark Eeles, Joachim Segger, Malcolm Forsyth.*

Béla Bartók
Sonata for Two Pianos and Percussion

Belonging to Bartók's "classical" middle period, the Sonata for Two Pianos and Percussion (1937) displays the metrical and rhythmic characteristics of Bartók's maturity.
Performers: *Helmut Brauss, Elizabeth Laich, Barry Nemish, Brian Jones.*

Program Four
March 2, 1986

Alexander Scriabin
Piano Works

Scriabin can be seen as a truly visionary composer who initiated a new musical language, as Schönberg and Debussy were doing at much the same time, no less radical and advanced than theirs, and like them, breaking decisively with tonality.
Pianist: *Ernesto Lejano.*

Malcolm Forsyth
The Dong with a Luminous Nose

Edward Lear's *A Book of Nonsense* (1846), from which the text for *The Dong with a Luminous Nose* is taken, was originally intended for the amusement of the children of friends. The Dong is a pathetic nonsense character trapped in a hopeless pursuit of unattainable bliss in a melodramatic scenario at times tragic and, at others, comic.
Performers: *Harold Wiens, Michael Bowie.*

Benjamin Britten
Canticle IV

Canticle IV (1971) uses as its text Eliot's *Journey of the Magi* and features the plainsong *Magi videntes stellam* which appears when the Magi arrive at the appointed place.
Director: *Leonard Ratzlaff.*

Leos Janáček
Capriccio Vzdor (Defiance)

Janáček's Capriccio for piano left hand and chamber ensemble, composed in 1926, displays the composer's proclivity for unusual instrumental combinations.
Performers: *Alexandra Munn, Fordyce Pier, Alvin Lowrey, John McPherson, Malcolm Forsyth, Kathryn McIntosh, Christopher Taylor, Marc Stocker.*